

THE ETUDE

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DECEMBER 1919



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The Boston Symphony Orchestra inaugurated its thirty-anniversary on October 16th...

Mrs. Schumann-Heink has returned alone to New York City...

"Apple Blossoms" is the title of an operetta by the Chicago Madrigal Club...

CONTENTS FOR DECEMBER, 1919

Table with columns: MUSIC, PAGE, and text. Includes items like 'Music Department', 'Night Festival', 'Holiday Times'.

What's the Use of Scales?

By Joseph A. Dyer

SCALES! Ugh, the very word is repulsive. "I love music, but I hate scales." I once heard a pupil remark, and he was only expressing the opinion that the majority of pupils hold in regard to them. Yet music is composed of scales, and scales are music. Scales are the musician's best friend, but like many best friends their worth is not appreciated until it is too late. The antipathy that beginners, and often advanced students, show towards this most necessary branch of study is due, in a great measure, to a want of recognition of their value and uses; the poor student is left to work, metaphorically speaking, in the dark. Scales have to be played because they have been set by the teacher, and they are usually scamped through by the pupils, who are lucky enough to possess a natural technique, while those less fortunate stumble through them somehow in a half-hearted manner, their one aim and object being to get them done.

What is the use of scales? (1) They show us the number of sharps and flats the different keys have, and their position on the keyboard. (2) Scale playing is a method whereby we can improve our touch. To prove this, the following experiment should be made: Play the scale of C major in three octaves, commencing piano and gradually increasing the tone to double forte, then decreasing the tone as the scale descends again until it becomes piano; this without the use of the pedals. Scales become quite interesting when played this way, and the touch will be found to improve wonderfully. (3) Scales may be used to improve phrasing, legato and staccato playing, etc. (4) Scales are a means whereby we may improve technique, but it must be remembered that unless they are practiced slowly at first, and gradually increased in speed, very little good is likely to result. We can strengthen the fingers by slow scale practice; the benefits to be obtained from this method cannot be too frequently impressed upon students. Any students who care to test this assertion will, on practicing a scale slowly, say half-a-dozen times, be conscious at once of the supple feeling it brings to the fingers. If a Metronome is available, use it. The use of the Metronome instils a strict sense of measure. It should be borne in mind that *scales are not solely mechanical exercises*. Those who sit down to the piano, or any other instrument, and stolidly grind out scales with unvarying monotony, and without thought, are only doing themselves an injury, by spoiling what little love for music they may possess, besides making themselves and other people, who may be forced to listen to them, needlessly weary.

There is no more tiring work than that which is not only without interest, but also without any useful result. Scale playing requires a combination of brain and muscle, and if students will only realize this, it will prove the first step toward success.—From *Music* (London).

The Eraser and the Darning Needle

By S. E. Hitchcock

At one time I would not "mark up" my pupils music. The composer tells enough; why be superfluous? I reasoned. Then, suddenly, on Violet's lesson day, I realized how far I had departed from my fixed law, "Behold the pencil-marks!" I exclaimed, "1, 2, 3, 4 written above all synopacted measures; legato underscored repeatedly; 'semi-staccato' here; 'keep counting'; there. Isn't it disgraceful—such mutilation?"

Violet assented meekly. "Yet they mark 'thin ice' places!" I went on relentlessly. "I'm going to add to my studio equipment one pencil eraser, ten-cent size. Next lesson I hope to use it, and obliterate all these cruel marks of conquest. Dare I hope?"

"Oh, yes," she promised. And the plan worked. Now we have a regular rubbing-out celebration when pieces are learned. This kind of talk induces girls to practice weak places carefully. Fancy you've a hole in your best silk sweater. Would you darn that either sweeter, or just the torn place? You may have to take forty stitches in this weak place; perhaps only twenty. But your piece must be strong throughout.

The Music Tide
The Morning of a New Day in America
Music

By Florence Newell Barbour

It is in the great silences of human experience that the heart speaks, and Nature is often felt the more deeply in her quiet moods. The inner voice is strangely audible sometimes at the last glimmer of sunset, when the vanishing day is ready to greet the calm mystery could listen on the vast shore of world events, the deep, low sound as of music in the oncoming tide would be distinctly heard in the long distance.

Of a truth, it would seem as if all that there has been of beauty in the earth has been veiled by the god of war; that the music of music could no longer bear us on her loof of fancy and delight, for there stalked among us with awful tumult the terrible Mars. But perhaps in the hush of the new day which is before us, in the solitude of the new linking which has been born, after the flaming torch has burned itself out, though the earth has been torn in such poignant grief, our spirits will recognize and welcome that low sound from the sea and will know that the tide has turned, and beauty and higher thinking may take on greater meaning in the universe.

Music, with all its inspiration, seems as necessary to some aspects of our spiritual growth as is food to our physical sustenance. Music is primal. Its rhythm is analogous to the heartbeat, the flow of tides, the movement of the spheres. It makes its appeal by way of self-expression and is one of the most wonderful ways of our communicating one with the other. It strikes at the very root of our being in a manner that few other arts do. No other art tells us so much of ourselves, nor lends itself to the manifestation of so many distinct emotions. Poetry may be closely allied as being rhythmic and fanciful, finding its way in word picture as against tone picture in music, but its sway holds us in lesser grip than that of music at its highest rapture of enthrallment. What has quickened the patriotic pulse more than hearing massed hands play some martial strain? Or what can stimulate rest in the tired mind more than listening to the purity of harmony as given out by some fine string choir? Music has been balm to the sick, comfort to the sorrow-wader, worship to the church, and has ever been enchanting in love and entrancing in the dance.

Not so many years has the mighty current of creative music been surging on our own shores. Before the Puritan psalm-tunes, there was the primitive Indian music, but this latter, even with all its characteristic mode of expression, would hardly seem of enough significance to form the basis for a representative national style, any more than would the negro melodies, so much in vogue in the negro spirit. That America has as yet no distinct school is not to be denied. There is no doubt that her native composers have felt the influence of foreign countries, in this true in the history of music in all countries. Was not the musical art of the Netherlands brought to Venice, where gradually, with the more impressive Italian influence, it was assimilated into that school? So history repeats herself in the art of all schools.

It takes time and nourishing to develop a great country's art, to foster the growth of what is termed an

Clairvoyance and Music

Did the composer of Maria Luigi Carlo Zenobio Salvatore Cherubini, most of the Italian spirit of his day, come to Cyril Scott, the eminent English composer, and deliver a message to him as Mr. Scott insists that he did in a London room a few years ago? Or is Mr. Scott, together with Sir Oliver Lodge, Sir William Crookes, Sir Arthur Conan Doyle, the victim of a delusion, or the dupe of imposters? Mr. Scott's article on "Clairvoyance, Spiritism, and Occultism in Music" is one of the most "thought-provoking" and most startling we have ever had the opportunity to print. It is one of many articles we have now in hand which will make "The Etude" for 1920 more interesting than ever.

NIGHT PATROL

From a new set entitled *Images*. This number depicts a revelry of night elves or gnomes. Grade 3

ED. POLDINI, Op. 78, No. 4

Tempo di Marcia M.M. ♩ = 108
leggero

American school of music. There is that wonderful process of evolution going on in all of America's musical thinking, and there has been wide progress in many directions. As is the case with all world tides, there is more or less fluctuation. At times it would seem as if a more powerful influence were drawing the tide one way, then there is a lessening of the pull in a seeming ebb tide, when it looks like retrogression, but in reality there has been a steady and broad rise to our music tide, and especially is this manifest in the last few epoch-making years.

There would seem every reason for great hope for the future of all art in America. It is inevitable that the war will give a new impetus toward higher ideals of living and the dawn of a lasting peace will be a time for the beginning of a more profound meditation on the growth of things spiritual. We are so young a nation and have been in such fever of haste to settle material affairs that there has been little opportunity given for the cultivation of an artistic atmosphere or for the creation of the beautiful in the highest type of forms. Contact with the grievous suffering of the soul-racked countries across the sea has outraged our sense of justice as a nation, but so abhorrent and tremendous a sacrifice may also help to clearer grasp of the essence of vital spiritual truths.

With a view of life in sweeter tune, with a keener understanding and a newly-awakened vision—it would be almost inconceivable that America, as falling in with the development of a deeper insight into the great fundamental principles of existence. She should rise to loftier heights of sincerity in utterance concerning those things born of the spirit of fantasy. Who knows but that music will fill the longed-for earth with song as of many harps, and be one of the subtle forces of the healing of the nations? That quiet and irresistible force is ever flowing on and on in waves of potent aspiration, bearing us on its mighty surge—and in some golden age of a future renaissance the flood tide of music will fill the world as the waters cover the sea. Surely, it is not vain to dream of America as the great factor in that renaissance.

Gauging Your Audience

By J. van Haaven

THE best composition in all music will fall flat if it is not played or sung to the right audience. Try to gain an instinct for fitting music and listener, so that there will be the maximum of enjoyment for both performer and the one who listens.

The writer has found it a good idea to begin with something classic. You can get a pretty accurate notion of the taste of the audience by noting the effect this has upon them. If they show pleasure has another in readiness of the same level. If not, there are always compositions that, while not of the highest form of musical expression, are yet worth listening to—that, for instance, of the kind known as "Salon" music. Engelmann, Wachs, Bohm, Lange, etc.

On the borderline there is a large class of attractive music which is "taking" yet in thoroughly good taste—the lighter work of composers who have written in the large forms, and who have written nothing mean or trivial. Godard and Chamaine are two notable instances. You can always pick out things of their writing that will please a wide class of listeners.

This is, of course, the plan to be adopted when the audience is small and the program prearranged. But even where the audience is larger one may at least form an idea for future reference, as to the taste of that particular group, or town, or village. And it is a very good plan to mark on the program after each piece you play or sing just the degree of approval which greeted the items. And keep these programs filed away for consultation. Sometime you can try a program made of a composite of all the favorites on a say, a half-dozen past programs.

And, to do full justice to your audiences as well as to yourself, cultivate as broad a view of music as possible, be catholic in your tastes—not bound to any one school or of music. In this way you will be able to enjoy all that you do, and this is one great strength in making the listener enjoy it, too.

"KING ACES said, 'The Lacedaemonians are not wont to ask how many, but where the enemy are?'"—PITZ-TARCH.

Try to show this same brave spirit in attacking and mastering the difficulties of a new piece or exercise. Don't be satisfied to play the easy pieces well and skirt the hard ones.

DOWN THE LANE

Taken from a new set of nine characteristic pieces entitled *Lure of the Woods*. To be played in a jaunty care-free manner. Grade 3

March time. *Not too fast* M.M. ♩ = 96

J.H. MATTHEY

Musical score for 'Down the Lane' in 2/4 time, G major. The score consists of eight systems of piano and bass clef staves. Dynamics include *ff*, *mf*, *f*, and *mf*. Fingerings and articulation are indicated throughout. The piece concludes with a *mf* dynamic.

Musical score for 'Little Indian Chief' in 2/4 time, G major. The score consists of six systems of piano and bass clef staves. Dynamics include *f*, *ff*, and *mf*. The piece is marked *Grandioso* and includes a *rit.* section. It concludes with a *D.C.* (Da Capo) instruction.

LITTLE INDIAN CHIEF

L. STRICKLAND

A war-dance in miniature which will please young players, Grade 2

Con spirito M.M. ♩ = 96

Musical score for 'Little Indian Chief' in 2/4 time, G major. The score consists of six systems of piano and bass clef staves. Dynamics include *mf*, *f*, *cresc.*, *ff*, *accel.*, *rall.*, and *ff*. The piece includes a *marcato* section and concludes with a *ff* dynamic.

RIDE IN THE COUNTRY

EDWIN E. WILDE

A jolly little teaching piece introducing a favorite old college song. Grade 2 1/2

Allegretto M.M. ♩ = 108

Musical score for 'Ride in the Country' by Edwin E. Wilde. The score is in 2/4 time, key of D major, and marked 'Allegretto M.M. ♩ = 108'. It features a piano accompaniment with various dynamics including *mf*, *f*, *p*, and *rit.*. Fingerings and articulation marks are present throughout. The piece concludes with the lyrics: "Mer-ri-ly we roll a-long, roll a-long, roll a-long, Mer-ri-ly we roll a-long".

OLDEN COURT DAYS

A graceful dance in the style of an old gavotte. Mr. Braine is the talented son of the editor of the Violin Department of the Etude. Grade 3 1/2

Allegro moderato M.M. ♩ = 108

atempo

ROBERT BRAINE

Musical score for 'Olden Court Days' by Robert Braine. The score is in 3/4 time, key of D major, and marked 'Allegro moderato M.M. ♩ = 108'. It features a piano accompaniment with various dynamics including *p*, *f*, *rit.*, and *mf*. The piece includes a 'Trio' section marked 'D.S. * TRIO' and concludes with the instruction 'From here go back to S and play to Fine; then play Trio'.

HOLIDAY TIMES

SECONDO

A stirring march in the orchestral manner, full of go. Make no change of pace in the Trio.

T. D. WILLIAMS

Vivace M.M. ♩ = 126

The Secondo part consists of ten systems of music. It begins with a piano introduction in 3/4 time, marked 'Vivace M.M. ♩ = 126'. The score is written for piano and includes various dynamics such as *f*, *mf*, and *f*. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A 'TRIO' section begins at the bottom of the page, marked 'M.M. ♩ = 126' and 'p'. The Trio section is characterized by a steady eighth-note accompaniment in the left hand and a more active melody in the right hand. The score concludes with a *ff* dynamic and a 'D.C. al Fine' instruction.

HOLIDAY TIMES

Vivace M.M. ♩ = 126

PRIMO

T. D. WILLIAMS

The Primo part consists of ten systems of music. It begins with a piano introduction in 3/4 time, marked 'Vivace M.M. ♩ = 126'. The score is written for piano and includes various dynamics such as *f*, *mf*, and *f*. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A 'TRIO' section begins at the bottom of the page, marked 'M.M. ♩ = 126' and 'p'. The Trio section is characterized by a steady eighth-note accompaniment in the left hand and a more active melody in the right hand. The score concludes with a *ff* dynamic and a 'D.C. al Fine' instruction.

MINUET from Sonata, Op.7

The symphonic character of this celebrated number renders it especially suitable for four-hand transcription. Grade 4.

SECONDO

E. GRIEG

Alla Menuetto ma poco piu lento M.M. ♩ = 96

Musical score for the second system of the Minuet. It consists of two staves (piano and bass). The music is in 3/4 time and G major. Dynamics include *cresc.*, *ff*, *dim.*, *p*, *pesante*, *rit.*, *Fine*, and *p a tempo*. The score includes various musical notations such as triplets, slurs, and fingerings.

MINUET from Sonata, Op.7

PRIMO

E. GRIEG

Alla Menuetto ma poco piu lento M.M. ♩ = 96

Musical score for the first system of the Minuet. It consists of two staves (piano and bass). The music is in 3/4 time and G major. Dynamics include *p*, *cresc.*, *ff*, *dim.*, *p*, *cresc.*, *ff*, *rit.*, *Fine*, *a tempo*, *p*, *pp*, *p*, and *pp*. The score includes various musical notations such as triplets, slurs, and fingerings.

VALSE, Op.64, No.1 CHOPIN

Transcribed by
M. MOSZKOWSKI

Vivace M.M.♩ = 72

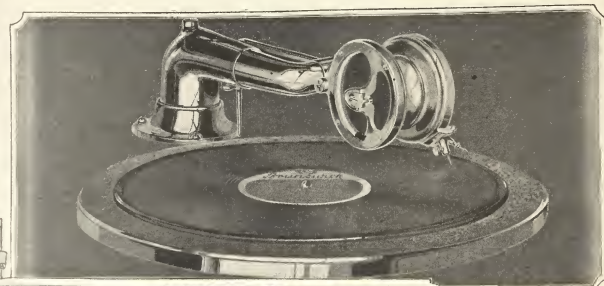
più leggero
mp
dim.
pochiss rit.
sosten. e cantabile
molto rit.
al tempo
legato
dim.
al tempo
dim.
poco rit.
rit.
mf accelerando
cresc.
ped. simile
**Ossia*

8
dim.
cresc.
marcato
sf
tr.
sf
dim.
cresc.
poco rit.
al tempo
ped. come prima
p
mp
8
3
1
8
rit.
mf accelerando
cresc.
8

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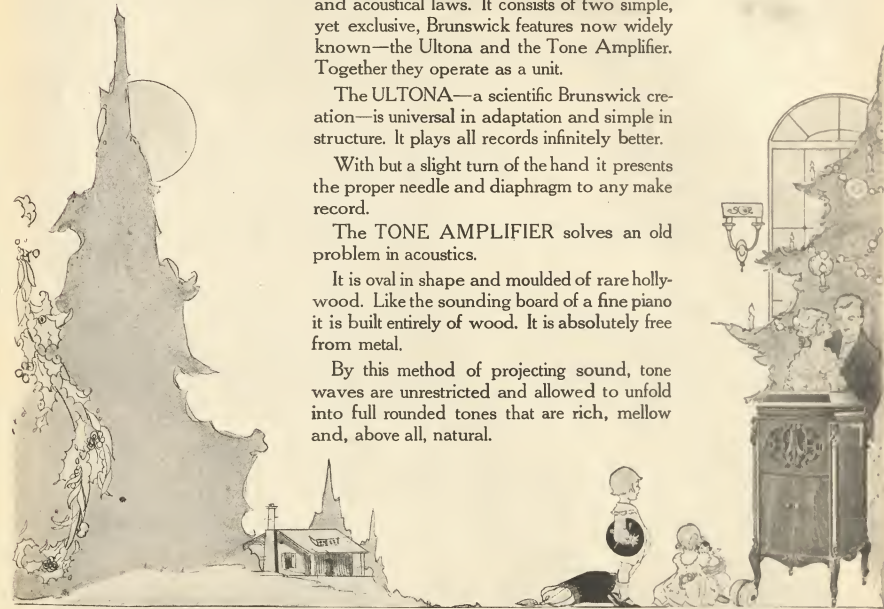
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Not too fast M.M. 1=92

BERT R. ANTHONY

pppp
f Play chords staccato
melodie marcato

At the Anvil

mf *f* *mf* *a tempo* *cresc.* *rit.* *f* *mf* *DC*

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PIANO *con sordino*

a tempo

rit. P a tempo

arco pizz. arco

a tempo

arco pizz. arco

rall. *rit.* *accel.*

ff *rall.* *rit.* *Fine* *mf*

rall. *rit.* *rit.*

rall. *rit.* *rit.*

THE ETUDE

rit. *rit.* *ff* *ff* *ff* *ff*

sul G

Senza Har.

D.S. *D.S.*

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Sw. *Ch.* *Ped.*

a tempo

rall.

Gamba *Ch.*

A little faster

2. *3.* *4.*

Gt. 8' *Ch.* *Gamba* *Ch.*

rit. *ff* *rit.*

Sw. Celestes *Sw. Strings*

Gt. Wald Fl. *Gt. Vi.*

rit. *rit.*

PERHAPS

H. T. BURLEIGH

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A touching love song by the popular baritone soloist and composer, Mr. Henry T. Burleigh.

Andante cantabile

1. Not long ago 'mid the birds and cold when the heart is

flowers, Where lovers spend man-y quiet hours - You touched my lips and taught me
weary, The hours are long and the days are dreary, I live and dream you loved me

dear, To love you more as the days flew by; My heart was gay all the world was
once dear, Tho' you are cold and have turned a way; I some-times wish I had never

sing-ing, As soul to soul we were ev-er cling-ing, But now you've gone and I am
met you, But then my heart should have pined to love you, I some-times feel you must come

lone-ly, And still I sing to you ev-ry day; Per-haps - you may re-mem-ber! Per-
back dear, And hold me close as in days of old: -

haps - you may for-get, My heart is ev-er con-stant, And says - love you yet; The

years - can nev-er change me, Nor take from me your kiss: - Per-haps - you may re-mem-ber this, Per-

haps - you may for-get! 2. The world seems

KING SOLOMON AND KING DAVID

Music by JAMES FRANCIS COOKE

A humorous encore song, used with great success by a number of prominent singers.

King Sol-o-mon and King Da-vid Led

mer-ry mer-ry lives, With man-y, man-y la-dy friends And man-y, man-y wives; - But

when old age came to them, With man-y, man-y qualms. King

Sol-o-mon wrote the Pro-verbs, and King Dav-id wrote the Psalms.

SISTER, AWAKE!

To be sung in the simple, straightforward manner of an old English folk-song.
 Words from The Bateson First Book
 of English Madrigals 1604

TOD B. GALLOWAY

Moderato

Sis - ter, a - wake! Close not your eyes! The
 day her light dis - clo - ses, And the bright morn - ing doth a - rise Out of her bed of ro - ses.
 See the clear sun, the world's bright eye, In at our win - dow
 peep - ing! Lo, how he blush - eth to es - py Us i - dle wenches sleep - ing!
 There - fore a - wake! Make haste, I say, And let us, with - out stay - ing, And in our gowns of
 green so gay, In - to the park a - May - ing.

Musical Comprachicos

By Grace Eaton Clark

Who were the "comprachicos?" We doubt whether many readers of *The Etude* are able to answer this question. However, nearly everyone knows of Victor Hugo—the author of *Les Misérables*. He, with his startling imagination and gift for research, found in the "comprachicos" of the seventeenth century material for one of his most vivid novels.

Comprachicos is a Spanish compound word meaning child-buyers. This hideous and nondescript association of wanderers—famous in the seventeenth century—forgotten in the eighteenth—heard of in the nineteenth—employed an expert method of cutting and remodeling the child's features so that the child's own parents would not recognize him. Thus in *L'Histoire Qui Rit*, the "comprachicos" are employed to distort the features of a child so that, as a grotesque travesty of a grinning man, he was deprived of his rights to a lordship.

Every child has a right to a certain existence—a career, if you please—yet, many parents, and many teachers of music deliberately set out to distort and twist the musical career of the student in such a way that the child is deprived of his birthright.

Handel's father was one instance of a "comprachico." He insisted that the child should be prepared to enter the law. Only the instinctive wisdom of the mother—who permitted the boy to play on a spinnet secretly in the garret—saved the child from a career which might have resulted in failure. Still, the father was not convinced; it was only after a visit to the Duke of Saxe-Weissenfels when little George found the way to the chapel organ and astonished the Duke with his playing, that the elder Handel—the Duke's valet, secretary, and barber—consented to have his son become a musician. It should also be remembered that Schumann's kindly mother insisted that her son become a lawyer—and Schumann was forced, by sense of duty, to waste several years in preparing to be something that was very foreign

to his nature. The French composer—Berlioz—became a victim to "cutting and remodeling" in this way. His father—who was a physician—wished his son to follow in his footsteps, but the young man abhorred the dissecting room—and he loved music. A fierce much discussion between father and son, the victory was won by the latter.

Another instance of "rowing against the tide"—as we might say, was that of Tchaikowsky—the great Russian composer. His father sent him to the "Technological Institute" at St. Petersburg (Petrograd) and he held a position in the "Ministry of Justice" for a while—but his great success came later—in the world of music.

Verdi was at first rejected by the conservatory heads as being unworthy of receiving their attention.

Let us recall Madame Schumann-Heink's account of an interview with a famous director, in the days when she was unknown to the musical world. This man told her that she would never win laurels with her voice—and advised her to buy a sewing machine, whereby to earn a living. She said met her "comprachico"—and she did not submit to his advice upon "cutting and remodeling." The words of the old proverb come to mind, viz., "know thyself" for no amount of reconstruction upon the part of others, even though this work is done by those nearest and dearest to us, can change the natural inclination of the individual. You cannot convert a pear tree into one which will yield any other fruit; neither can you make a clergyman out of a man whom God has designed for a blacksmith. We are all little ships on the sea of life—each one with his course to pursue according to the compass hidden within his breast, and placed there by a higher power.

To change the course from what this guide indicates is ruin.

Then let us discover the calling for which our soul longs and then—"push"—Yes, "push," until we attain our heart's desire.

Scatter Sunshine in Your Music

By T. MacLeod

To-day, all over the war-bruised world, we are stressing Optimism. There is Pessimism enough in the facts. And we are reaching out for something that will lift us above the sadness and loss that we have suffered.

Flowers grow sparsely—blossom to the minimum—without sunlight. The same is true, in the mental concept of things. And in few things more than in the study of music. The teacher needs a vast store of optimism to draw upon for her pupils. While noting the errors of performance, her ears and eyes must be quick to seize upon the excellences. And she must be keen to mark even the least sign of progress, and to comment upon it with hearty sincerity.

The progress of the pupil will proceed by leaps and bounds with a proper amount of praise—the sunshine of growth—skillfully administered.

And this same method of "scattering sunshine" would be a godsend to many and many an obscure performer who has "graduated" from the teacher's hands, and is struggling to make a name and a place for himself. Give the timely word of praise ungrudgingly. Do not allow any small feeling of professional jealousy or vanity to check it. You will serve a double purpose in saying, "Well done!"—the progress of the one commended and your own into the bargain. Isn't it worth while?

Change in Musical Art

"Observe always that everything is the result of a change, and get used to thinking that there is nothing Nature loves so well as to change existing forms and to make new ones like them."—MARCUS AURELIUS.

The student of musical history, if thoughtful and well informed, will observe this same law at work in the rise and fall of different schools of composers, and the changing fashions in the style of musical compositions.

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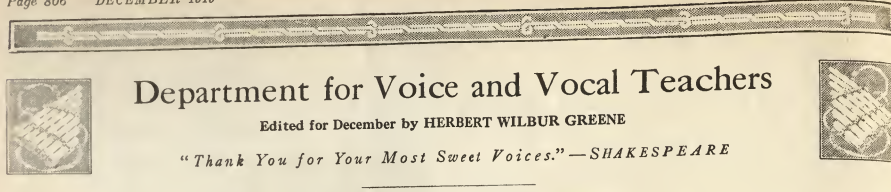
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"THE EFFICIENCY IDEA", by Winifred Stone
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 WINIFRED STONE 170 S. Virgil Avenue, Los Angeles, Calif.



Department for Voice and Vocal Teachers

Edited for December by HERBERT WILBUR GREENE

"Thank You for Your Most Sweet Voices."—SHAKESPEARE

Do Young Teachers Damage Voices?

THE danger of inexperienced teachers injuring more or less seriously the voices of their young students is not so great, if the teachers are sincere and are perfectly honest with themselves. It goes without saying that experience is the only dependable teacher of teachers. This being the case, we could have no teachers unless they were at some time beginners. Therefore, the only safeguard which the public can rely upon with young teachers or beginners is their absolute honesty.

Let us consider a concrete example. A young teacher of singing accepts a voice which is difficult. He is confronted by conditions that are entirely new. The voice is very "breathy." The vocal chords do not close perfectly as the tone vibrates, therefore that disagreeable sound of breath escaping with the tone. Now, since this is new to the young teacher, he will read all the authorities in the library, but finds no specific directions as to how to correct this defect. So he experiments. He tells the pupil to hold the breath back. That doesn't help any, because what little tone there is, given with the breath held back, must be made with the same local conditions. He tells the pupil to sing louder, in the hope of drowning the sounds of escaping breath. That is even worse, because it is liable to give the voice by the use of too much fortissimo. He tells the pupil to make the tones more nasal. That does not help greatly, because the seat of the trouble isn't in the nose. At last he is in despair, and does what he should have done at the very outset, joins forces with some older and most reliable teacher, and they build a clinic on the voice.

It might be objected that the young teacher was revealing his ignorance to the pupil. That is true, but we started out

with the premise that the young man is perfectly honest. And, sooner or later, perfect honesty pays a hundred-fold, not only in quality of students, but in quantity also. Because, after all, perfect honesty is as important in the student as it is in the teacher. And, if the student recognizes that the teacher has that quality, he will respect the sincerity of purpose which prompts the young teacher to go to a dependable source with his difficulties.

Now the older and more experienced teacher, in the personage of the young man, takes this concrete example of a "breathy" voice and tries it with three different exercises, which are peculiarly adapted to and helpful in that defect. Knowing, as he does, that breathiness is caused by a weakness of certain muscles that control the vocal chords, making it a purely local difficulty, he proceeds to give exercises to strengthen those muscles. Of the three, one of them seems to act more directly than the other two. The young teacher, who is already proceeding on the basis that the other two exercises may be contributory to the relief of this difficulty and need not be ignored, he works for two or three months with the one that meets the needs of this voice, with the result that the tone becomes clear and resonant and dissociated with any disagreeable breathiness.

The value of this experience to the young man cannot be measured. He will not forget those particular three exercises, and the next voice that comes in that has that difficulty finds him ready to meet it. He is that much more of a teacher than he would have been if he had remained a feeble, two-faceted tool of the alienation of his pupil to acknowledge his defeat by taking the matter to his master.

An Interesting Musical Allegory

OF ART. While unable to trace accurately the line of descent, we have discovered that the particular descendant called Music has a number of intimate relations. Those most nearly related are the rhythmic Family, an exceedingly erratic tribe, prone to widely different temperaments—Rhythmic, some grave—embracing all the moods between the two extremes. Then there is the Tone Family, a remarkable clan, enjoying a heritage of undeveloped resources, which are well-nigh inexhaustible.

The Singing Family is an offshoot from the three above-mentioned families. Music, Rhythm and Tone. It is to be found in all parts of the world. As a result of their patrician ancestry it is not remarkable that these Singing people should create quite a disturbance in the world. In a way they are more aggressive than the other descendants from the Art forefathers. Indeed, they came to be much sought after, even by their congenial relatives. And it came to pass that the daughters of Language, who are

There is another point which must not be overlooked here. He had three exercises, not one, for this difficulty, and, in the above examples, one particularly fitted it. With the next voice, another one of the three might have a more direct effect and, in a third case, the third exercise might fit the student's need better than the other two.

Thus, we have a principle, the application of which is broad in the extreme. It may apply to "throaty" conditions, to defective overtone adjustments, to excess of nasality, and innumerable other obstacles that are to be found in the voice universal, for any one of which the thoroughly trained and experienced teacher has corrective exercises.

There is a certain similarity to Freemasonry among singing teachers, a difference being that there is no pledge to secrecy among the latter, as there is among the former. In Masonry a man is not supposed to take any succeeding grades until he is the vermicular of that guild, he is "duly qualified," and the secrets of Masonry cannot lawfully be printed. With the singing teachers, the fugitive studies of the professions, though not secrets, are absolutely unprintable. Take, for example, the above allusion to three exercises for the "breathy" voice. It is the attempt to print them that spends so much of so many cases. Description as to *how* and explanation as to *why* are all right in print, as examples of pedagogy, but they fail to hit the mark when the moment arrives for their application.

The singing teacher may well be grieved by that Masonic principle and it is his duty to his teaching that he should be that he will not attempt to correct peculiar defects or meet obstinate conditions until he is "duly qualified."

known by the generic term of Poetry, were wedded to the members of the Singing-Music Family in great numbers. These unions were usually both happy and fortunate.

It is interesting to follow the accomplishments and wanderings of the children of these gifted parents. What an itinerant race they became! Like the Wandering Jew, penetrating all lands, but unlike mythical Hebrew, these children of the musical father pitched their tents and made permanent habitation and brought joy into all the places of their earth.

It would be absurd to claim that the children of Musical Poetry are quarrel for they do. There are many quarrels when they do not agree at all. It is sadly confusing, however, to know that in this race there are more unhealthily and die young. However estimable the parents, there are always some unworthy offspring, who persist in living, and cause their forebears a deal of suffering and trouble. These black

sheep, while inconvenient, often serve the useful purpose of increasing the rigor in discipline among those more amenable and afford the valuable object lesson of degeneracy, together with the opportunity to study contrasting tendencies. With this passing allusion to domestic difficulties, we will turn to the more roundings task of accompanying members of the respected members of this household in their wanderings and note the influence of environment upon their character and work.

It is almost inconceivable that the children of Poetry and Music can display so wide a divergence in taste and such delicate susceptibility to their environment as to reveal strong mathematical tendencies, to be quite mechanical. Again, we find some imbued with deep religious fervor; others are wildly imaginative, reveling in romanticism, patriotism, in sentiment, sadness and ecstasy. Indeed, one can hardly conceive of a phase of human thought or activity

that has not been touched upon, if not appropriated as a dominant life-motif by some of the children of this wonderful couple, Music and his poetical wife. It is not my purpose to go deeply into their motives, but to give myself up to the fascination of their accomplishments. Of course, it is not probable that the character of a music-worker will always be reflected in his product, but whether he will or not, the Spirit of the Times and the peculiarities of the Race or People with which he mingles will find expression in his music. Occasionally a music-maker appears who ignores all precedent and seems entirely oblivious to his surroundings. The results of his work are so unusual and out of keeping with tradition that he is ridiculed and considered as an unnatural child of his parents. After a generation or two, however, opinions change. People realize that he was a very unusual person. They begin serious search for his grave, that they may do him honor.

It cannot be denied that these Singing people are very adaptive. The culture and sentiment of the time and place in which they find themselves are quickly revealed. Among the primitive races they sing a dry and stilled lay. Among the Shepherds sits one of their number who sings of his love, while another plays the pastoral melody upon pipes of his own fashioning. Others conduct their flock and listen rapturously. In the softened splendor of the cathedral they bear their offerings to their God, who blesses their pious heritage. In lowly cottages, perched on storm-swept hills, in palaces of kings, in the stately homes of wealth, in the hovels of the poor, in the present and seem entirely oblivious to the besides of the dying in desolate mines, in dreary desert wastes, and here and there on the bosom of the unresponsive ocean, may be found the Singing children, each, in his own way, making contribution of his gifts which are his by virtue of his direct descent from the patrician family of Art.

Happy and blessed are they who can claim relationship with the Singing children!

Happy and blessed are they who can claim relationship with the Singing children!

The Example of David Bispham

Young men in music have a splendid example of the influence of that art upon character, as a test of ability, of memory, of extreme adaptability, in our voice artist, Mr. David Bispham.

The ability of the so-called successful men in any business or profession to-day is measured by their keenness of intellect, by their swiftness of perception for those methods which will bring the best possible results for the work in hand, and, finally, by such a development of their powers of concentration as will enable them to master mentally all phases of their business and to accomplish their labors in the most efficient way. Any man who can prove his ability by these tests is certainly demanded for himself and his work the respect and admiration of those whose ideal of accomplishment demands the best results arrived at in an efficient and clear-thinking manner. Mr. Bispham is a musician who can measure his ability and accomplishments by the above standard. He possesses a keen intellect trained by years of the wide study necessary to attain to his rank of a true artist. He has also a quick and delicate perception that has lent to his song interpretations a finish and distinction which place him at the front rank of the leading singers of today. Finally, by means of a tremendous power of concentration, combined with untiring energy and devotion to his purpose, he has attained to a degree of artistic achievement and won a meed of success, which few men in any profession can claim. It is no mean task to become master of the dramatic art and music in fifty roles in as many operas. Mr. Bispham, however, has accomplished this. And why? Because he has the trained intelligence, the artistic perception, the concentration, and the memory to do the deepest thought, the highest aims, the keenest attention to the business phases of art. He has proved conclusively that they who would be musicians in the truest and best sense of the word must be fit in mind, body, and soul.

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Success will have nothing to do with it. This refers particularly to teachers who have talented pupils whom they are fitting for an operatic career, and to the pupils themselves. It would be the wilder notion for the teacher to attempt to provide for his pupils the kind of operatic publicity that would be of practical

Pretty Teeth

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A Suggestion for Volunteer Choirs

A CERTAIN choirmaster tells me of a plan he has adopted in regard to the attendance of his choir—a volunteer choir numbering nominally about thirty voices—which has worked out in a very satisfactory manner. Although the conditions in different parishes and different parts of the country vary so widely that one plan, however excellent, can never fit all cases, it seems that the essence of his experience may be helpful to many. The choir attendance at morning service was fairly satisfactory, but at the evening service was almost negligible and the most earnest efforts of the organist, the minister and the most faithful members of the choir proved unavailing to mend the condition. The evening choir never numbered over ten or twelve. Much might be done even with this small number, however, if only one were sure of well-balanced parts, so it was decided to divide the whole choir into two regular sections, as nearly equal as possible, and let them serve on alternate Sundays. Each section had a leader who assumed responsibility for the attendance of his section, and the element of friendly rivalry immediately arose. It is understood that at the close of a year the section which had the larger aggregate attendance was to give a supper to the other, and winning section. Although the plan has not yet been in operation a whole year, the results so far are most gratifying.

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Q. Does a composition always take a different key when changing into a related key?

Q. Is the study of harmony and counterpoint of any practical value to the student?

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Clean Playing

There is nothing so effective in violin playing as playing which is perfectly "clean." How little we hear of it (at least from students). By "clean" playing I mean where everything is worked out to the last detail of perfection, bowing correct, phrasing artistic, intonation perfect, expression marks observed, tone smooth and at all times of the proper strength, vibrato well executed and introduced only on notes where it will be effective. All accents observed, difficult passages worked out, tempi and variations of tempi properly brought out—in short, every element present tending to produce the exact musical picture the composer had in mind in writing the composition. An audience would much rather hear a comparatively simple composition rendered in this manner than a great concerto hatched.

Over-training is the bane of violin teaching and is the real cause of so much of the bad violin playing we continually hear. The students are as much to blame as the teachers for this state of affairs. Instead of being satisfied with compositions and studies they can really make they want to rush onto difficult things which are far above their abilities. They want to play in the seventh position before they are well grounded in the first, and to play concertos before they can play craze songs.

Over-training is bad enough on any instrument, but there is no instrument on which it takes such speedy revenge on the performer as on the violin. The extreme accuracy required in violin bowing, shifting, fingering, etc., makes it necessary to go very slowly in building up the technique. There is so much to watch that the violin student must be kept on very simple music until he has something of a foundation. If he is rushed into difficulties before he is ready for them, before the proper foundation has been laid, the primal elements of the art, without which even the simplest composition is unbearable, will be all awry, and the edifice is ready to tumble like a pack of cards.

Very simple material is needed at the start, so that the student can come to give the proper attention to his bowing, tone production, position of the arms and fingers, intonation, etc. If he is tangled up in a maze of difficulties far beyond his powers, he loses sight of all the correct fundamentals, and a bad performance follows. I have often seen pupils struggling with Kreisler's "Life Forgive Me" which should have been in the first book of Kayser, or trying to play the Mendelssohn Concertos when they should have been playing Danczik's "Life Forgive Me."

It is often embarrassing to a teacher who gets hold of one of these over-trained pupils. He does not like to set him back to the comparative beginning where he belongs, and he knows it is useless to have him continue with compositions far beyond his powers. In such cases a compromise will be found possible. Some easy fundamentals work can be started under the name of "review work," and the other part of the lesson given

to a material of more difficulty, but not so hard that he can work up to it. In this manner the pride of the pupil is not hurt, and he is put to work on material which will be more nearly within his powers.

Thousands of violin scholars go through life without ever learning to play a single composition correctly. This comes either from a lack of talent or from over-zealous ambition that tempts them to rush to the next difficulty before learning the exercise or piece in hand. Many a violinist dates the first time he began to get a firm hold on the art of violin playing to the time when he was lucky enough to get with a teacher who refused to give him musical food which he could not digest, and who insisted on his learning one piece or exercise reasonably solidly before proceeding to the next.

Sentiment for the Violin

There is no instrument to which so much sentiment attaches as the violin. People get to love their violins as they would love a child. I have known owners of violins to refuse prices for them far beyond the value of the instruments, purely on grounds of sentiment. The present owner of the Bett Stradivarius violin, one of the best-known Stradivari in existence, has decided to sell it. In his advertisement offering it he says: "In his advertisement he offered it for sale. The violin is not to be on sale publicly, and it will be released only to an artist or collector at whose hands the famous instrument will receive the best of care."

Many of the famous violins of history have had violins presented to them by admirers, because of the sentiment that a great violin should be in the hands of a great violinist who can bring out its beauties. The Queen of Spain gave Sarate, the famous Spanish violinist, a superb Strad. which he used in his concerts all his life. The London admirers of Dr. Joachim formed a fund to purchase one of the best-known Stradivari violins, which was given to him. A few years ago Lady Palmer, a prominent English noblewoman and great lover of music and musicians, purchased two Stradivari violins, one of which she gave to Kubelik, and the other to the American violinist, Francis Macmillen.

A yarn is told of Paganini, to the effect that when his mother was on her death bed he took his violin to her bedside, and placing one end of a rubber tube in the old lady's mouth, he put the other end into the violin through one of the sound holes. The lady sang a few notes, and the supposition was that her voice was thus transferred to the violin, and could be heard when the great wizard played it. However, it is needless to say that this story is not very well authenticated.

There is hardly a violin of any age or note at all that has not many romances woven around it. Almost every violin has a history. A letter came to THE ETUDE from a fund to purchase one of the best-known Stradivari violins, which was given to him. A few years ago Lady Palmer, a prominent English noblewoman and great lover of music and musicians, purchased two Stradivari violins, one of which she gave to Kubelik, and the other to the American violinist, Francis Macmillen.

Perspiration

A correspondent writes: "Can anything be done to remedy perspiration of the left hand. It ruins all my playing. Before I have played two minutes my hand and fingers are wet, the strings and fingerboard are wet, and the strings get flat in consequence. Besides this my thumb and the part of the hand which ought to slide smoothly up and down the neck in shifting get so wet that they adhere to the neck and make a smooth performance impossible."

Excessive perspiration of the hands is one of the greatest bogeons the violinist has to contend with. There are very few who get bothered with it, if not all the time, at least occasionally. Some violinists have hands which are clammy and reeking with moisture at all times. They have hardly played a few bars when the fingerboard will be dripping with perspiration. A wet hand sticks to the neck of the violin, and interferes with smooth, accurate shifting. If get strings are used, the moisture from the hand spoils their tone and causes them to break frequently, as well as to get constantly out of tune.

Players with excessively perspiring hands are often obliged to use all silk or wire strings, but this should be done only as a last resort, for silk or wire A's and D's and G's, wrapped on silk or wire, are not so objectionable, not only for their harsh, crude tone, but for the difficulty of keeping them in tune. The player whose hands perspire to only a moderate degree can get along very well with a steel E and gut A, D, and G strings wound on gut. A little oil of sweet almonds rubbed over the strings before beginning to play is of great value in preserving strings and preventing them from getting out of tune so soon as they were otherwise do, under the influence of the moisture of the hand.

Many violinists have hands which are reasonably dry ordinarily, but break into perspiration at certain times, due to certain emotional states or nervousness. I have known many violin players whose hands remained dry on ordinary occasions, even when playing in public, such as orchestral playing. But let them be called on to play an important solo, and their whole bodies, including their hands, would break out in a perspiration reaction, interfering very greatly with their success.

Immense remedies have been suggested for remedying this handicap, but none seem really successful. Many violin students use talcum powder and similar powders, but this only makes matters worse, as the powder fails to check the perspiration, which keeps on flowing, getting the hand into a sticky condition worse than the perspiration alone. A grain alcohol and preparation of alcohol, such as eau de Cologne, toilet waters and such preparations applied to the hand before playing are better, since the rapid evaporation of the alcohol draws up the moisture of the hand. This gives relief for a short time, but the perspiration returns. I know one concert violinist who claims to get great relief from alcohol,

and always carries a bottle in his violin case, with which he bathes his hand just before going on the stage for each number.

Others profess to get relief from rubbing the hand with a lump of alum. Apton Witke, former concertmaster of the Boston Symphony Orchestra, told me some time ago that a foreign chemist had produced a specific which is an absolute cure for perspiring hands, and that as soon as trade was resumed after the war this preparation would be available for violinists all over the world. Henri Em, the Swiss violinist, told me that a soap manufactured from the deposits of a mineral spring in Michigan which, he assured me, was of great efficacy in checking perspiration of the hand, but I have never been able to obtain any, nor has this remedy come into general use as far as I know. Another remedy is the X-Ray applied to the left hand.

Dr. Leonard Keene Hirschberg, a graduate of John Hopkins University, and the author of much medical literature, says of perspiration: "When excessive perspiration does not come from excessive physiological activity of the thyroid glands it often comes from consipation, indoor life, dressing too warmly, over-eating, eating too much, not bathing enough, not keeping skin in proper condition and similar things."

Occupation sometimes has a good deal to do with excessive perspiration. In my early days of teaching I remember one of the bakers I got acquainted with, who was accustomed to work around the ovens in the bakery at a very high temperature. All his working hours were one drip of perspiration, and his face and hands were as white as paper at this printed age. During the lesson drops of moisture fell from his hand to the floor and rivulets of perspiration trickled from his face to the violin. He could not keep get strings on his violin any length of time at all, and the only recourse was wire strings. A few years later I happened to see this young man again. He told me he had changed his occupation to that of a worker in a box factory, where he had to work at a normal temperature. The excessive perspiration had left him, and he was able to use gut strings on his violin again.

It is an undoubted fact that many young people outgrow this tendency to excessive perspiration, the trouble leaving them before they reach adolescence, youth and middle age. It is also true that the nervousness of the beginner in appearing in public gradually wears off, and the tendency to profuse perspiration on such occasions gradually disappears. As the hand gets into a sticky condition of living he should get good and consistent living, and much good can be accomplished by careful attention to the general health. Perspiration to a normal degree is one of the most necessary bodily functions, and cannot be entirely checked. All that can be done is to keep within bounds and prevent it from becoming too excessive.



An Early Start

For a successful career as a violinist the start can hardly be too early. Paganini had a fair technique at six, Spohr commenced at four, Ole Ball at five, Mischa Elman at three, Wieniawski at four; many other violinists in early childhood. In the case of really eminent violinists it is an exception to find one who had not acquired sufficient technique to play violin concertos at ten eight to ten years of age.

The advantage of having the foundation laid in early childhood cannot be over-estimated. Both brain and muscles are soft and plastic at this early age, and the child is as clay in the hands of the sculptor, to be fashioned at will. It is like planting seeds in the springtime; the soil is receptive, and if the right kinds of musical seeds are planted in the plastic brain of the child wonderful things blossom later on.

Of great importance of early instruction in any branch of human learning, or as regards character or habits, a well-known educator says: "The Jesuits were credited with saying, 'Let us have a child until he is ten years old, and the world cannot afterwards seriously alienate him.' " These wise brothers knew from centuries of long observation and experience that the habits of thought and conduct formed during these plastic years of childhood will hold throughout life, no matter how the environment may change.

The above is good doctrine as applied to violin playing. Correct musical habits, ideas and impressions acquired by the child in early years are like money invested at compound interest; they expand to a wonderful degree in after life. An early start is also of enormous importance as regards the mechanical part of playing the violin is concerned. The bodily structure adapts itself to the holding of the instrument and to the various muscular movements involved in playing. It is comparatively easy for the young child to acquire the proper curves involved in correct bowing, when it would be ten-fold more difficult at 18 or 20.

I have instructed pupils of five and six years of age, and although during the first year or two very little seemed to be accomplished, yet it was astonishing what results this early instruction produced later on. A child of this age should have a lesson every day or at least three times a week. He should be encouraged to be while he is with the teacher, and his private practice is likely to result in more harm than good, for the reason that it will be difficult for him to practice correctly at such an early age, or remember what the teacher has taught him at the previous lesson. In this I am speaking of the average pupil. With genius it is different.

Fault of the Pupil

Scratchy manner, breaking down every few measures, is certainly not calculated to improve the teacher's reputation. If violin students could only be made to see that they cannot fool an audience by trying to play a difficult composition far beyond their technical strength it would be greatly to their advantage. People at a concert judge by their ears and not by the name of the piece on the program. An easy piece, well played, will every time carry off the honors against a difficult one badly played. How often do we hear a great violinist sending the audience into raptures over some simple little piece which the violin student who plays it has spent two or three years' lessons would turn up his nose at.

An American Concerto

Cecil Burchleigh, one of the most prominent and successful American writers of violin music, has just published his second violin concerto. Mr. Burchleigh's compositions are played by all the best-known concert violinists of the day, and his new concerto will be of interest to every violinist. The composition has a characteristic flavor of the music of the North American Indian, and Mr. Burchleigh says

"The great scientist, Thomas A. Edison, says: 'Nobody knows a seven-eighth of one per cent. about anything.'"

Coming from one of the world's greatest men, who is considered the ultimate authority on electricity and all the various contrivances based on its use, this is impressive. The violinist who is disposed to consider himself a great authority on the violin and violin playing should apply this assertion to himself in every case. Even the greatest men in any department of human achievement have only a little superficial knowledge, and are really like Sir Isaac Newton, who said he was like "It is a boy peering seashells on the shore, while the great undiscovered ocean of truth lay before him."

of it that, "although the themes of the concerto are imbued with the characteristic idioms of Indian music they are entirely of the author's invention, and not adaptations of Indian tunes."

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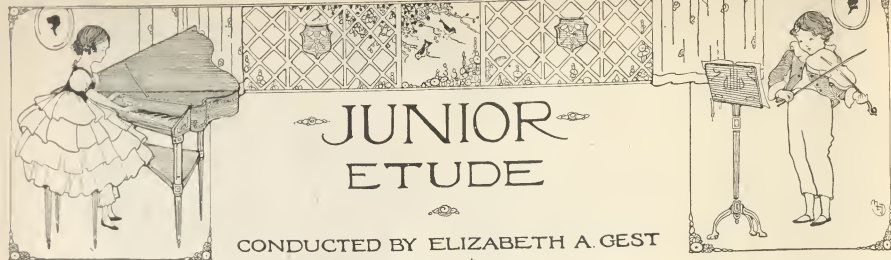
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JUNIOR ETUDE CONDUCTED BY ELIZABETH A. GEST

Santa's Present
Twas the night before Christmas,
And all through the night
Not a creature was stirring,
Not a creature in sight.

The Little Scale Fairies
By Clara Louise Gray
"I do not like to play the ugly old scales over and over, and I don't care who hears me say so," Mildred pouted, as she brushed the tears from her eyes.

Who Knows?
1. What is a pipe organ?
2. What is a compound time?
3. What is the greatest number of lines ever used in the staff?

Who Can Fill in the Blanks Without Looking in a Book?
LEWIS, you _____ one of the greatest of composers, was born in _____

Who are you?
"Who are you?" asked Mildred, as she opened her eyes in amazement.
"Who is talking?" And Mildred turned from side to side, to see if she could see anyone.

Answers to Last Month's Questions
1. There are twelve half tones in an octave.
2. Rubinstein was born in 1830.

Slur Tie
By Beth Nichols
A "Slur" said to a "Tie."
"I wish that you were I.
For you are understood
While I, I'm just no good.

What is just the trouble?
"Who is talking?" And Mildred turned from side to side, to see if she could see anyone.

The Game of Address
WHAT, for instance, would happen if we did not know the name and country, city, street, and house number of a friend we were going to visit?

Singers pass me by
Without one real good look
And players alike your book
Get up and close your book.

What is just the trouble?
"Who is talking?" And Mildred turned from side to side, to see if she could see anyone.

What is just the trouble?
"Who is talking?" And Mildred turned from side to side, to see if she could see anyone.

Now I amount to more
Than you, a quiet Tie;
I whisper low, I roar,
But you lie down and die.

Merry Christmas and a Happy New Year

Junior Etude Competition
THE JUNIOR ETUDE will award three prizes each month for the best and neatest original stories or essays and answers to musical puzzles.

Honorable Mention
EATHEL ROBINSON, Cynthia Hendrix, Sara Miller, Mildred Nichols, Harold Byrd, Katherine Douglas, Alice Weber, Louise Cordy, Marie J. M. Ryan, Kathleen Hood, Velma Davidson, William Lerner, Henry Wolf, Jr., Maria Jones, Virginia Mary Letz, Page, Alethea Neal, Louise Jones, Marie Brink, Helen Weber.

Answer to October Puzzle
e-Bony; f-East; l-Edge; s-Trap; s-Harp; c-Over; a-Void; l-Ease; s-Nags.
Composer, Beethoven.

Puzzle
By Rose Bink (Age 13)
The answers of the following are terms used in musical notation:

Exchange of Ideas
By Gertrude Greenhagh-Walke.
THERE is some excuse for the grub when it stands up in church, because at some future time it will issue as a glorified being.

What is Music?
(Puze Winner)
THE definition Webster gives for music is—the science of harmony. But music is more than harmony.

Musical Moments
Old King Cole
Was a merry old soul,
And a merry old soul was he.

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Concise Index of THE ETUDE for 1919

(Only a Few Leading Articles Are Given. The Musical Index is Complete)

[In order to save space, the titles of many of the articles have been somewhat condensed.—EDITOR'S NOTE.]

Contents table listing various articles and their authors, including sections for American Music, European Music, and Musical Index.

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